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how to make

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CURTAINS & DRAPERIES

Ruth B. Comstock

Windows should be treated simply and never look overdressed or cluttered. Window hangings should enhance the architecture of your house. Curtains and draperies can contribute to the beauty of a room through color, pattern, texture, and folds. If they are selected to remain part of the background, they help to make rooms look spacious and to frame a view beyond the window.

Purpose of window treatments

Window treatments should help control light and air, provide privacy, or beautify a room. What you use—hangings, blinds, shades, awnings, or combinations of these—will depend on your needs.

Control light and air

Well-designed modern homes have plenty of light and air and comfortable controls for both. Careful orientation of the house to the sun helps to control glare. Light is softened by a roof overhang, by plantings, and by other buildings.

Your window treatments are another way in which you can control light and air. They should also help to make your rooms look comfortable, but not closed in. See that hangings do not block off windows which must be opened for ventilation, nor obstruct heat from wall registers or radiators. You may want to draw draperies across large glass areas or openings as protection from the heat of the sun or from drafts and winter cold.

Provide privacy

If you need complete privacy, choose Venetian blinds (horizontal or vertical), shades, or lined traverse draperies.

Bamboo blinds and translucent materials provide semi-privacy. Sheer curtains give some feeling of seclusion but are more useful to soften glare and make windows look less bare.

Add beauty

Choose fabrics or blinds for color and texture. Fabric can add pattern, when needed; the folds of fabric lend a pleasing softness to structural lines that might otherwise be severe. Blinds with horizontal or vertical slats cast interesting shadows.

Sheer or heavy fabrics may be used alone, as side panels or on traverse rods. They may also be used together, or with blinds or shades. Blinds or shades also may be used alone. Draperies frequently are hung on the wall, with their inner edge just to the beginning of the glass, so they do not shut out light or make the window appear small. Stack space then must be allowed on the wall for the drapery to hang when it is drawn back, so consider the treatment of the entire wall. Draperies are often drawn at night and become a fabric wall, or they may cover an unused opening or storage area.

Often the color of the fabric repeats the wall or floor colors, or both, and appears to increase the size of the room. If the fabric is patterned, either the background color or an important color in the design should relate closely to the wall or floor color so that the draperies remain part of the background.

Texture is important both in sheer curtains and in in-between weights, since interesting effects are created when light shines through.



Photographed at Statler Hall, Ithaca, N.Y.

Types of windows

Five main types of windows are in use today:

Double-hung windows

Windows with an upper and lower sash are widely used and present few problems unless they are poorly proportioned, divided, or placed.

Casement windows

Casement windows open out, swing both ways on a pivot, or open inward. Fabrics should not interfere with opening or closing such windows. Rods are usually fastened on the casing or wall. If the window opens in, they may be attached to the sash.

Fixed windows

Fixed windows are those which do not open, such as large picture windows. They may be single windows or have side windows which open to admit air. If such windows face a lovely view, little further decoration is needed. Sheer curtains can be hung over the glass, or draw draperies or Venetian or bamboo blinds added, if you wish.

Horizontal sliding windows

Horizontal sliding windows are treated the same way as casement windows that are hinged to swing out.

Strip windows

Strip windows are single sash windows that are hinged top and bottom to allow them to swing in or out.

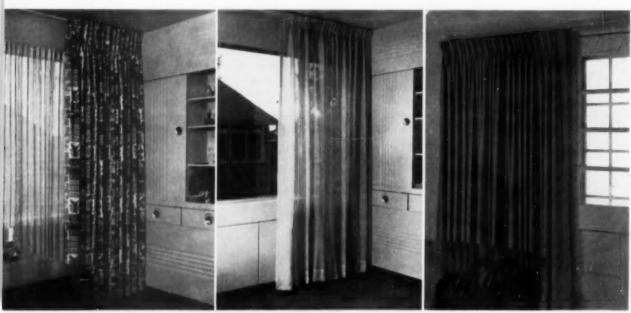
Different shapes and sizes of windows

Before you decide what to do with the windows in any one room, consider what is used in adjoining rooms and the effect from the outside of your house. Not all windows in one room or in adjoining rooms need to be treated alike; in fact, they may be more interesting if they are dissimilar. But, at least from the outside, the windows on a frequently seen side of the house should not be treated so differently that they attract unwanted attention.

Not all the problem windows are in old houses. Modern houses frequently have windows of different sizes and shapes in the same room. You may need to relate windows in one room, as well as in adjoining rooms.

Bay windows

Bay windows are often treated as a group of windows, with the fabric hung in the bay or on the wall around the opening. They are usually built to add light or spaciousness; the treatment should not defeat this purpose.



Photographed as the home of Mr. and Mrs. G. S. Butts, and at the home of Miss Caroline Morton, Ithaca, N.Y.

Dormer windows

Dormer windows are usually double hung or of the casement type. Since their function is to admit light and air, the treatment should not interfere. To make the window seem larger, hangings are frequently fastened to the wall instead of to the wood around the window.

Doors with glass

Doors are meant to be functional; the treatment should not interfere with their use. If fabric is needed over the glass, a sheer material shirred on rods fastened above and below the glass is usually satisfactory. This type of material can be used regardless of the fabric at the windows, but the color, texture, and effect should not be conspicuously different.

The material may be divided and pushed to the sides of the glass, but this may overemphasize a narrow vertical opening and the added fullness at the sides may cut off light and view.

A shade can be hung over the sheer curtain if needed. Or fabric may be drawn over the entire opening, sometimes continuing at the sides as a fabric wall, if this does not interfere with the use of the door.

French doors between rooms may be curtained on both sides with sheer material, or on one side only with a heavier material, if privacy is desired.

Grouped windows

Grouped windows with little or no wall space between them can be treated as one window with sheer or translucent material over all. Or draperies can be hung just on the sides and a cornice or valance used to connect the group. A wide space between windows can be used for a mirror, vine, books, or the like.

Picture windows

Large windows with a lovely view require no special emphasis in the hangings. There may be need, however, for privacy or for protection from glare, sunfading, heat, or cold. Fabrics to be drawn must be from two to three times the width of the opening. There should be stack space for them to hang in pleasing folds when they are pulled back. This involves figuring in extra distance when you measure for hangings.

More than one width of fabric is usually required at each side of the window. The total yardage may be difficult to handle and to launder or dry clean. Sometimes lengths can hang separately or be caught together rather than seamed, and snipped apart for taking down, cleaning, and rehanging. See figure 22.

Recessed windows

Recessed windows often have a deep sill or a radiator or window seat beneath. Hangings usually are sill length unless both the window and wall are recessed, in which case the hangings may be floor length. In old houses sheer curtains may be hung next to the glass, and the woodwork, often the loveliest feature in the room, left exposed as a frame around the window. Less attractive woodwork can be covered.

Short, wide windows

Short, wide windows may have the fabric hung from an extension above the window. Sheer curtains, blinds, a shade, or paint the color of the curtains help to conceal the window casing and wall above.

If the windows have no frame and are high in the wall, to permit placing a bed or other furniture beneath, short hangings extending I to 2 inches below the opening are desirable. Patterned and colorful draperies will draw attention high in the room unless the same fabric is also used lower in the room, such as on a chair or a dust ruffle on the bed. Sometimes curtains that blend closely in color with the wall are the best solution regardless of fabrics used elsewhere.

Tall, narrow windows

Tall, narrow windows are often found in rooms with high ceilings. You can make them look wider by using extension rods which allow the fabric to hang out on the wall, with the inner edge just to the glass. Double or café curtains also add apparent width.

A cornice board or a valance often helps to "shorten" as well as to simplify the horizontal lines at the window.

Blinds with horizontal lines emphasize width and can be used if they fit the window opening and are suited to the house. Shades drawn about one-third of the way down, or to a division in the upper part of the window, emphasize width but also shut out light.

Fabrics should be hung straight or pulled back loosely in graceful, slightly curving lines, with the tie-back at a division in the window.

Two or three narrow windows may be treated as a group, with one length of a curtain or drapery hung at both outside edges.

Fabrics for curtains and draperies

The term "curtain" includes both sheer and translucent materials which admit light and air. Draperies are of opaque or nearly opaque materials and are usually, but not always, lined. Fabrics for curtains and draperies should hang well, be easy to care for, and wear well.

A wide variety of desirable fabrics is available. Many are blends, that is, a combination of fibers—all natural, all synthetic, or both, in which short length fibers are spun together to make a yarn. Special appearance, textures, and weaving qualities are achieved by various blends. There is no one perfect fiber or combination. Your choice depends on what you most need and want.

Natural fibers—cotton, linen, silk and wool—are all popular; cotton has the widest usage for curtains and draperies. Many new textures are being developed. Manufacturing processes make many fabrics colorfast, sanforized or preshrunk, crease resistant, and dirtand-stain resistant.

Many man-made fibers are also used in curtain and drapery fabrics. Those available, or soon to be, include:

Acetates	Mineral fibers
Celaperm	Asbestos
Chromspun	Nylon
Estron	Orlon
Acrilan	Rayon
Bemberg	Viscose
Dacron	Coloray
Dynel	Jetspun
Glass fiber	Saron (Velon, Permalon)
Fortisan	

Each of the synthetic fibers in these fabrics has advantages and disadvantages; the quality of blends depends on the combinations used. However, most all fabrics of man-made fibers:

Look well. They drape in soft, not bulky folds, are sheer and flawless, keep their crispness, and tailor well.

Are easy to care for. They are slow to soil but wash easily and need little ironing. They can also be drycleaned; this method is preferable for fabrics of loose mesh which may shrink.

Are durable. Most of them wear well, that is hold their original shape and do not noticeably stretch, sag, shrink or wrinkle in high humidity, laundering, drying or dry cleaning. They are fast to light and laundering. Most are resistant to abrasion, soiling (dirt is mostly on the surface rather than embedded), and to insects like moths and silverfish. Mildew and stains do not penetrate deeply.

Rayon is inexpensive but weak when wet and consequently requires care in washing. Dope-dyed acetates and viscose rayons are colorfast. Fortisan is one of the strongest fibers but is not available in all colors. Nylon is the most resistant of all fibers to abrasion, but sun rots and fades it. A dull nylon fiber which has greater resistance to sunlight has been developed. Orlon resists weakening by sun better than any fiber known, is extremely weather-resistant, and is not damaged by soot, radiator heat, smoke, or acid fumes. It burns rapidly, however. Dacron washes easily and requires less ironing than nylon or orlon, has excellent abrasive resistance, and is sun-resistant. It has relatively poor resistance to heat so is not desirable for use near radiators. It also has a tendency to yellow, and creases, once heat set, are difficult to remove. Glass fiber can be washed and hung back at the window in a matter of minutes; ironing and pressing are not recommended. It is sunproof, though white glass fiber has a tendency to yellow. It will not burn, melt, or char. Its greatest disadvantage is its low abrasive resistance. This means you must be careful in pulling glass fiber curtains on rods, avoid using them where they will be rubbed against, or will wear on sills or against screens.

Metal yarns, such as Lurex and Metlon, now used in draperies, are soft, supple, non-tarnishing, abrasiveresistant, and can be washed or dry cleaned.

Treated linings, such as Milium, Thermaline, and Weatherwall, supposedly keep out cold in winter and heat in summer. They are still being improved, but require special handling in dry cleaning. Drapery fabrics which need no lining because they have a treated backing are in the experimental stage.

Before you buy a fabric for curtains and draperies, see it in folds. Be sure the design of a patterned fabric is equally pleasing when it hangs in few folds and also in deep folds. Learn to read and interpret labels so that you know the special qualities of the material and how to care for it. Choose drapery fabrics with labels printed on the border rather than attached to the bolt only, so that you can be sure of guarantees. The term "vat" on the label indicates the use of the best obtainable dyes for cotton, linen, and rayon. If more than one width of patterned fabric is needed for half the window, check to be sure widths can be joined economically.

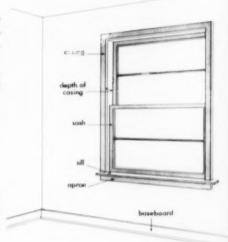
HOW TO HANG CURTAINS & DRAPERIES

Lengths

All hangings should begin and end in line with some structural part of the room. At the top they may extend to the ceiling, be concealed under a cornice board or valance, be in line with the top of the casing (frame) around the window, or be even with the top of the sash for a recessed window. They may end at the sill; at the bottom of the apron, or about an inch below the opening if there is no frame; about an inch above the floor; or at the top of the baseboard or other architectural division in paneling under the window. The length of the fabric should be in proportion to the length and width of the window and depends also on the place of the window opening in the wall. Most fabrics are hung straight though occasionally they are tied back loosely.

Widths

Hangings must be wide enough to hang in ample graceful folds. If they are on traverse rods, allow fullness of at least twice the distance they are to cover; for sheer, soft fabrics, fullness of as much as three times the distance may be desirable.



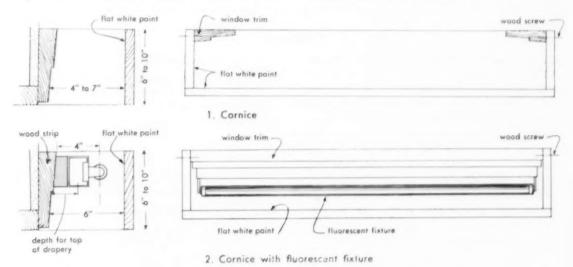
Cornices and valances

Cornices or valances can be used to simplify the window treatment by covering the hardware, the draw cords, the roller of the shade, or the top of the fabric. They may also be used to frame a group of windows, or over the top of a fabric wall to help reduce the effect of high ceilings and windows.

A cornice is made entirely of wood, metal, or a composition material, though it may be covered with fabric. It should be wide enough to cover the horizontal lines it is intended to hide, but be in pleasing proportion to the rest of the window, other openings, and the room. The minimum depth is 4 inches; in large rooms or with high ceilings the depth may be

10 to 12 inches. The length should cover the frame and fabric, if the latter extends on the wall. The side boards should project out in the room at least 3 inches, inside measurement, but no farther than necessary for the fabric to hang or be drawn easily. Try paper patterns of various sizes taped in place, until you get one you like.

If lighting, such as a fluorescent fixture, is to be used behind the cornice, see the drawing below for desirable measurements. A properly installed, lighted cornice provides excellent general illumination, especially if it is extended the length of one wall. Cornices must also be carefully proportioned to other



structural parts of the room. The color of the cornice should blend closely with the wall, the fabric of the drapery, or an important color in the fabric.

A valance is made of cloth, either of the drapery or of a color that blends closely with the wall or drapery. It is usually fastened to a valance board but occasionally is hung on the same rod as the curtains or draperies, or on a separate one. The purposes of a valance are similar to those of a cornice.

Never use a cornice or a valance alone since they attract attention high in a room. When used with side lengths, either one helps to frame a window. Cornices usually are not used with Venetian blinds that have a strip across the top.

Hardware

Sturdy rods, tracks, and fixtures, strong enough to support the weight of the fabric and to permit easy operation, are essential to well-tailored window treatments. Use heavy rather than light hardware for large openings. Choose well-designed, inconspicuous, functional hardware. Consider its cost and installation before you decide on the window treatment.

Rods and tracks are available to fit a wide variety of windows and hangings. Rods may be straight, flat, or hollow round, or of solid tubing or wood. You can also buy rods that are shaped for bay and oriel (curved) windows. Extension, overlap, double, and valance rods are available, with a variety of sturdy fasteners, brackets, and stops. There are cranes and rods which can be adjusted to extend outward over the wall or in over the window. Some brackets can be screwed either in the side wall, or in the ceiling or the top of the window opening. Extension brackets can be screwed to the window frame, to hold the rod above the window or out at the sides, and to provide height or width without making holes in the wall. Suction brackets can be bought to hold rods for café curtains. You can buy stops to hold the fabric in the desired position, as well as devices for drawing curtains and draperies of uneven widths.

Pin-on hooks and rings, heading hooks and rings, and weights and curtain clips are replacing fixtures which have to be sewed on.

Rods, tracks, and fixtures for your particular needs are available at local stores or from curtain hardware companies.

HOW TO MAKE CURTAINS FOR A TRAVERSE ROD

Install the rod

Install the rod, if it is not already in the correct place. Before you fasten the second bracket permanently, check with a carpenter's level on top of the rod to be sure it is horizontal.

Follow the printed directions included with the rod.

Move the master slides so the inside edges of the drapery will hang in the position you desire (about half way between the center and end). The slides will be farther apart when the curtain hangs on them than when they are empty.

EQUIPMENT

Fabric for curtains (sheer or translucent material which admits light and does not shut out air)

Thread: mercerized cotton, heavy duty, or other kind recommended by the fabric manufacturer, of a color that blends with the material

Traverse rod, in place at the window

Fixtures to fasten the curtain to the rod

Weights, by the yard—round metal balls, like shot, covered with cloth

Permanent finish crinoline, if needed: 3-inch width for sill and apron lengths; 4-inch width for floor length

Sharp shears with good points

Box of non-rusting, sharp-pointed dressmaker pins, No. 17 (Bankers' pins may be used if dressmaker pins bend too easily)

Needles, No. 7 or 8 sharps

Thimble

Steel rule

Iron and ironing board

Cloth and tissue paper for pressing

Work surface, preferably about 5 to 6 feet wide and 13 feet long

Measure the window length

A simple way to measure the length is to use a tape at least as long as the finished drapery is to be, placed in the position in which the curtain is to hang. Fasten one end of the tape around the rod, and weight the other end. Place the steel rule against the tape and measure, from where the top of the curtain will be to the length desired. Add one-half inch for firmly-woven fabrics; subtract one-half to one inch for loosely-woven fabrics that may stretch as they hang.

For hems, allow a minimum of 9 inches and a maximum of 18 inches.

FLOOR LENGTH

Lower hem:

single, ½ inch turn-in, 4½ inch hem OR

double, 10 inches (for 5 inch hem) if turn-in shows or extra material is needed in case of shrinkage

Top hem:

single, ½ inch turn-in, 3½ inch hem for heading hooks under a cornice

OR

double, 8 inches for 4 inch crinoline

SILL LENGTH

Lower hem:

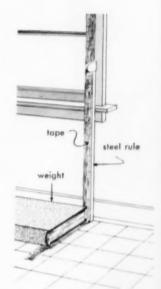
double, about 5 inches (for a 2½ inch hem) or a width which does not show above the sash

Top hem:

single, ½ inch turn-in, 3½ inch hem, for heading hooks under a cornice

OR

double, 6 inches, for a 3 inch crinoline



For example: if the finished curtain is to measure 95 inches, add 9 to 18 inches and buy 104 to 113 inches of material.

Estimate the yardage of fabric to buy

The yardage you need will be the length, including hem allowances, times the width or widths for each half of each window. If the material is figured rather than plain, allow additional yardage for placing and matching the pattern (see page 17).

The length is measured as directed above. For width, measure the window opening, add the width of the casings or metal edging strips, and the depth of both ends of the fixture if the curtain is to hang around the end of the rod to the wall. Allow at least twice this measure for fullness; for sheer soft fabrics, allow three times the measure.

For example, for a 6-foot, 2-inch window:

Window opening	74	inches
Metal strip, plus place to screw fixture, 2 inches each side	4	inches
		inches
Depth of rod, each side 2½ inches	5	inches
Center overlap 2½ inches each side	5	inches
	10	inches

Total: 78 inches plus 10 inches—88 inches

Double fullness-176 inches

Buy four lengths of 46- to 50-inch material (184-200 inches). The extra material is needed for fullness, overlap, for seams if they are to be used to join widths, and for side hems. Allow similar fullness if stack space is needed or for a fabric wall. If less material is available use side panels rather than draw curtains.









Measure and cut curtain lengths

The curtains illustrated in the following photographs are floorlength curtains for a traverse rod. Two widths of 48-inch material are used for each side of a 6-foot, 2-inch window without a cornice.

Cut one curtain length

Be sure you have enough material to include an allowance for the top hem. Then, at the end of the yardage that will be near the top of the window, draw a yarn and cut or tear across the width of the fabric (figure 1). If you have a patterned design and the pattern is not printed true, cut with the design; use the straight side and end of the table and a yardstick or carpenter's square to guide your cutting (see figure 31, page 19).

Fold the material lengthwise through the center and lay it flat on the table. Place the steel rule on the folded edge and measure the exact length needed for one strip, including the lower hem (figure 2). Be careful not to pull or stretch the material. Check the measurement on at least one additional lengthwise fold. If the material is apt to stretch, measure ½ to 1 inch less. Then draw a yarn and cut or tear across this width, or cut following the design.

Use this first length, rather than the rule, to cut other lengths.

Prepare the material

Prepare the curtain for half a window at a time.

Press out all creases or folds. If steam is necessary, and the fabric is apt to water spot, place a dry cloth over the fabric before you press.

If one width only is needed at each side of the window, cut off the selvages (the edges that are tightly woven and may pucker), cutting on a lengthwise yarn (figure 3).

If more than one width is needed, remove selvages only on the two edges which will be on the outside, not at the center where widths will be joined.

For opaque fabrics, see page 19.

Make the curtains

Hem the sides

Decide upon the width for side hems, depending on the width and weight of fabric and on the size of the window, usually 1½ inches finished. Make a double hem, unless a narrow ¼-inch turnin will not show.

Press the hems: Place as much as you can of the side edge of the curtain, wrong side up, on the ironing board. Starting at one end of the board, turn the edge of fabric to the wrong side. Take care that the cut edges are together. Measure with the steel rule the exact width the fold should be when pressed flat and then pin the fold to the board (figure 4). Fold and pin the material at the other end of the board, watching the cross grain, keeping the edge of the fold

on a straight yarn and straight on the board, and the material taut but not stretched. Pin through the cloth into the board at frequent intervals; work from each end to the center, inserting the pins upright near the raw edge where they will not interfere with the iron as you press.

Press the amount pinned, and repeat for the length of the curtain

(figure 5).

To complete the hem, make a second fold the same width as the first (figure 6). Pin and press. Be sure the raw edge exactly meets the line of the second fold so that it shows as little as possible when it hangs at the window. As the material is released from the board, insert the pins to hold the hem, placing them at right angles to the edge (figure 7).

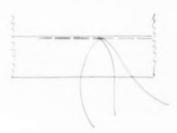
Make a hem on the other side of the one width, or on the out-

side edge if more than one width, in the same way.

Sew the hem by machine, with a tension loose enough to prevent puckering (12 to 8 stitches to the inch, depending on the weight of the material). Stitch close to the folded edge for a regular stitch (figure 8) or use a zigzag stitch every 4-6 stitches (see page 20, figure 36). Stitch to within 6-8 inches of the top, depending on width that hem is to be, and all the way to the lower edge. Stitch over paper, such as light-weight wrapping paper, if necessary to prevent puckering.

If you sew by hand, use a running stitch. Hold the material wrong side up. Take running stitches through the hem close to the edge, catching as few yarns as possible on the right side of the curtain with stitches about 14 inch long showing on the wrong side. Several stitches can be taken before pulling through the full

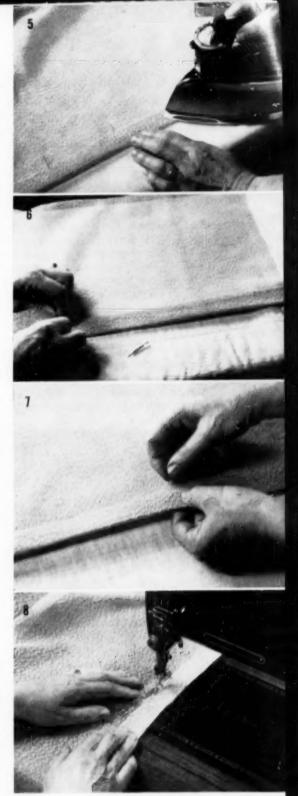
length of thread.



Hem the lower edge

A double hem is preferable for most fabrics because a narrow turn-in is apt to show; the double hem also allows for emergency lengthening. For floor-length curtains, make a 5-inch finished hem; for sill-length, a 2- to 2½-inch finished hem, the upper edge of which does not show above the glass. For lengths between floor and sill, adjoin them widths accordingly.

Press and sew by machine or hand as you did the side hems. Hand-sew if you need to adjust the length after the curtains hang at the window. With the needle at right angles to the hem, make hemming stitches about ½ inch apart (see page 20, figure 37).



Hem the top edge

Curtain headings should be erect, not drooping. Use pleats, crinoline, or pleater tape, and/or heading hooks for a well-tailored appearance. Pleats are desirable to regulate the fullness in traverse curtains.

For floor-length curtains, use 4-inch crinoline; for shorter lengths use 3-inch width. If the crinoline or tape, or a ½-inch turn-in, shows through the single thickness, use a double thickness of fabric.

Place the curtain on the table, right side up. Measure up from the lower edge of the hem the length the finished curtain is to be, and place a pin. Measure and check the length in several places and turn a fold to the wrong side on these pin lines. Cut the crinoline slightly shorter than the finished width of curtains, so it will not buckle. Insert the crinoline in the fold and into the side hems.

Stitch near the raw edge, through crinoline and curtain fabric—3 to 4 inches from the top edge, depending on the width of crinoline used (figure 9). Turn again for a double hem so that the right side of curtain has two layers of fabric over the crinoline. Stitching is underneath, near the top.

Pin to hold the hem, preferably from the right side,

pulling the cloth firmly against the crinoline. This hem is not sewed, except at the ends after pleats are made.

Make the pleats

Pleats are made from stitched folds of cloth, with spaces between.

For French pleats, the stitched folds are divided into three smaller folds. Folds are pressed to make box pleats (see figure 51, page 23).

To fit traverse curtains accurately, follow directions on the opposite page.

Measure and pin pleats and spaces

Measure from the inside edge the amount for the center space (in the example, $4\frac{1}{2}$ inches). Mark with a pin placed vertically at the upper edge. Without moving the ruler, measure the allowance for one pleat (4 inches). Place a pin. Measure the allowance for the space between pleats ($3\frac{1}{2}$ inches). Place a pin. Repeat, with pins just above the stitching on the hem (figure 10). Continue to pin for pleats and spaces across the width of the drapery. There should be $3\frac{1}{2}$ inches from the last pleat to the outside edge.

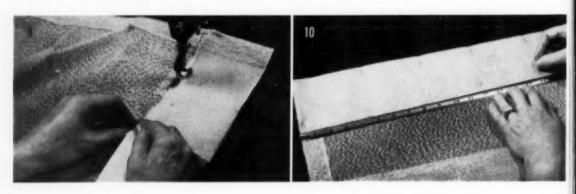
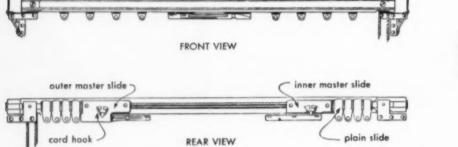


FIGURE 11. PARTS OF A TRAVERSE ROD





Adjustable Bracket

TO FIT CURTAINS ACCURATELY TO TRAVERSE RODS you must measure the pleats and the spaces between the pleats

HOW TO MEASURE PLEATS

 Determine the width the pleated curtain must be to reach from the wall to the center and overlap:

Measure the depth of the rod, which will vary from 2½ to 4 inches depending on the adjustment (figure 11). The curtain should fit close to the wall. Or, if the rod is flat rather than curved at the end, omit this measure.

For this example, rod depth- 21/2 inches

Measure across the front of the rod, and divide by two to get the center. For example, a 6-foot, 2-inch opening with two 2-inch casings and the rod hung at the outer edges of the casings measures 78 inches. The center would be

For this example—39 inches

To cover the end of the master slide (which makes the overlap),

add at least- 11/2 inches

This will make an overlap of about $2^{1/2}$ inches; for long, heavy draperies, add 3 inches for a 4-inch overlap.

ADD ALL THESE TOGETHER-43 inches

2. Measure the width of the finished curtain for one side of the window.

For this example: two widths of the curtain, with side hem and tacked together, measure—87 inches

3. Subtract the width the pleated curtain is to be (43 inches) from the width of the hemmed curtains (87 inches) to find the amount that can be used for pleats.

87 inches minus 43 inches-44 inches

4. Divide the amount available for pleats by the number of pleats desired. Each pleat will take from 3½ to 5 inches, depending on the weight of the fabric.

For this example: there can be 11 pleats, each 4 inches deep, or 12 pleats each 3½ inches deep. For this fabric, a 4-inch pleat is used.

HOW TO MEASURE SPACES

The space between pleats should be narrower than the pleats themselves, otherwise loops will be large when drawn back, and sag rather than hang in pleasing folds.

1. Measure the distance to the first pleat, either from the wall or the end of the rod. If lengths may later be exchanged to prolong wear, make this measure the same as in 2 below. If pleats show, even spacing may be more important than changing lengths.

For this example— 31/2 inches

2. Add to this the distance on the outer master slide from the hole nearest the plain slides to ½ inch beyond the end of the slide (so the cloth will cover it).

For this example— 4½ inches

Total— 8 inches

3. Subtract this total from the total width the pleated drapery is to be.

For this example: 43 inches minus 8 inches, for spaces between pleats—35 inches

4. The number of spaces will be one less than the number of pleats:

For this example: 35 inches divided by 10 pleats, or 3½ inches between each pleat.

CHECK YOUR MEASUREMENTS

For this example:

Distance from wall to first pleat	31/2	inches
Amount taken up in pleats	44	inches
Amount left for spaces between pleats	35	inches
Center space (over the master slide		
and for overlap)	41/2	inches
Total width of hemmed unpleated curtain-	-87	inches

If the center allowance is about the same as the distance between pleats, spaces will appear about even at the window. The master slide never closes as tightly with the weight of the fabric as without.









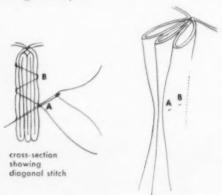
Sew pleats

Make a fold of material to the right side of the draperies by bringing together the pins marking the space for a pleat. Since the crinoline is too stiff to pin through easily, crease it to hold the fold and leave 2 pins to guide your stitching (figure 12). Be sure the hem edges meet on the underside.

Use a sturdy machine needle, number 14 or 16, and adjust the sewing machine to 6 to 10 stitches to an inch. Stitch the fold vertically on the straight of the grain. Back-stitch at the top and at the lower edge a little below the crinoline (figure 13). Remove pins as you stitch.

Stitch the rest of the folds in the same manner.

From each large fold, crease 3 small folds or pleats (figure 14). At the top edge, hand-sew the inside folds to the machine stitching (figure 15). At the lower edge, crease the pleats together (figure 16). Hand-sew through the layers:



With the material right side out, grasp the fold of the pleats just below the stitching of the hem. Fasten the thread on the wrong side of the material. Push the needle through the cloth to the right side, near the base of the pleats. Close to the point where the thread came out, push the needle diagonally through the folds of the pleat from the one side to the opposite side. Bring the needle back and place it close to the point where the thread came out. Push the needle through diagonally. Sew through again, this time pushing the needle fairly straight since the sewing now is near the edge of the folds. Do not sew over the edges of the folds. Repeat, working back to the base of the pleats. Fasten the thread on the wrong side of the material.



The finished pleats are shown in figure 17.

Hand-sew the hem at the edges and ends for about an inch each way to hold the cloth that was turned under (figure 18). Do not sew across the hem between pleats unless it is necessary to hold the hem.

Fasten fixtures

At the top: Pin in hooks at the correct height for the length of the drapery. Use one hook back of each pleat and one at each end to hold the corners. Figure 19 shows pin-in heading hooks back of two of the pleats. The 3-inch shank supports the hem and permits adjusting the length, which is not possible with a 4-inch shank. Hooks without a shank, like the one at the corner, also may be used back of pleats if they keep the heading upright.

Fasten weights

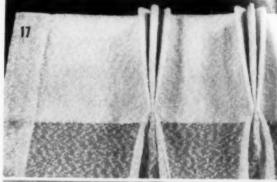
You can buy weighting by the yard which is satisfactory for sheer curtains. Cut the weighting as long as the width of the finished curtain. Turn under the raw edge, pushing out one of the shot if necessary. Hand-tack each end just inside each corner of the bottom hem (figure 20). As the curtain hangs at the window, the weighting stays in place without further tacking. If the weighting is not rust-proof, remove it when you wash the curtains.

Fasten widths together

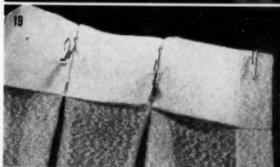
Fasten the selvage edges of widths to be joined with a chain stitch: Fasten the thread to the selvage on the right. Make a loop to the left, with the thread from the needle lying underneath. With your left forefinger, reach through the loop and pick up the thread to make a new loop. Pull with your right hand to complete the first stitch. Repeat until you have a chain about ½ inch long. End the thread by fastening it in the selvage directly opposite the first fastening (figure 21).



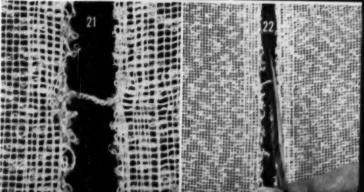
When you are ready to take down the curtains for laundering or dry cleaning, snip this chain fastening so that you will have less weight to handle and clean (figure 22). Retack after the lengths are back at the window; the thread of the chain stitch stays in the fabric to show you where the tacks should be.







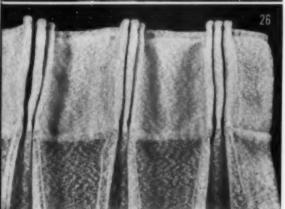












Hang the curtains

Fasten the hooks in the slides, choosing those that will allow the curtain to hang and draw properly. Hook the corner nearest the wall into the appropriate hole in the bar at the end of the fixture. Hook the corner nearest the center in the hole in the overlap finger nearest the center of the window. Place the hook so the fabric covers the metal end of the finger. The finished curtain is shown on page 4.

Other methods

Pleater tape

Commercial pleater tape may be used instead of crinoline for the top hem. Check the directions with the tape for the width the finished draperies will be. For example, 48-inch material, pinch pleated, will be from 22 to 25 inches wide depending on the tape used.

Pin a double hem, the width of the tape, in the top of the curtain. Arrange the tape so the end pleats will be where you want them. Turn under the raw ends of the pleater tape and pin to the hem, on the back of the curtain (figure 23).

Stitch both edges of the tape on the marked lines (figure 24). Insert the heading hooks in the pockets indicated (figure 25).

The finished pleats are shown in figure 26. Two rows of stitching show on the right side.

The lower edges of these pleats can be sewed, as directed for the more tailored French pleats. If you do sew the pleats, however, the fabric cannot be pulled out flat to press and one of the advantages of this type of pleater tape is lost.

Fixtures for top of hem

Pin and clip-on hooks or rings can be fastened to the top of the hem, or hooks can be pinned on the back of the hem near the top. Top hems then can be narrow, to save fabric, to prevent them from showing on the outside if the window frame is narrow, or to lengthen curtains or draperies. Crinoline is usually omitted. A cornice or valance covers hooks fastened on top unless clips or rings and a pole are used decoratively. Hooks fastened either way can be used for wall or ceiling tracks; those back of the hem are less conspicuous.

HOW TO MAKE LINED DRAPERIES

Install the rod See page 8.

Measure the window length See page 9.

Estimate the yardage of fabric to buy

HOW TO ESTIMATE LENGTH

For hems, allow 612 to 15 inches, usually 9 inches

Top hem:

4 inches for short draperies and 3-inch crinoline

5 inches for long draperies and 4-inch crinoline (less for light-weight fabrics with hooks on or near the top of the hem).

Lower hem:

Sill length—2½ inches, or a width which is not conspicuous above the glass

Apron length 3 to 4 inches

Floor length—5 inches, or 10 inches if double hem is desired for emergency lengthening

For example, for one length for a bedroom casement window, if the finished drapery is to measure 38½ inches, you would buy 48 inches or 1⅓ yards of plain material to allow for straightening and hems.

For figured material

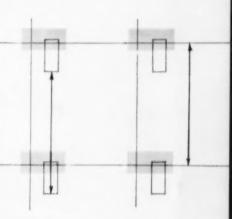
Extra yardage will be needed for matching figured material. First, plan where the design is to appear. Be sure it is right side up. If you cannot have a complete design at both the top and bottom of the drapery, it may be better to break the design at the top as in figure 30B.

The motif in modern patterns varies in length from about 2 inches to about 31 inches. Choose a featured part of the design and measure from one motif to a corresponding spot in the next repeat of this motif. Divide the length of the draperies, including hems, by the length of the repeat to estimate the number of repeats you will have to buy.

Divide the length for example—72 inches (63 + 9) by the distance between the repeat for example— 8½ inches

For each drapery length, buy-9 repeats or 761/2 inches

Other lengths are cut using the first as a pattern so the design will be matched.



EQUIPMENT

Fabric for the outside

Fabric for the lining

Heavy-duty thread for both

Rod

Fixtures to fasten drapery to the rod

Weights

Permanent finish stiffening-

3 inches wide for sill and apron lengths;

4 inches wide for floor length

Sharp shears, with good points

Non-rusting, sharp-pointed dressmaker pins, No. 17

Needles, No. 7 and 8 sharps

Thimble

Steel rule, yardstick

Iron and ironing board

Cloth and tissue paper for pressing

Work surface, preferably about 5 feet to 6 feet wide

and 13 feet long

HOW TO ESTIMATE WIDTH

With a flexible steel rule, measure on the rod the distance from the wall, around the end of the fixture, and to the center of the window. Allow at least twice this measure for fullness. For example, if the distance from the wall to the center of the window measures 47 inches, buy two lengths of 47- to 54-inch material for each side of the window.

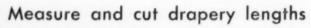
For curtains with traverse rods, see page 9.

Determine the yardage of lining to buy

Choose a lining material of about the same width as the drapery; sateen is available in 50-inch, 45-inch, or 36-inch widths.

To the length of the finished drapery, add about 3 inches to allow for straightening the lining, adjusting it to the drapery, and covering weights if needed.

For example, if the finished drapery is to be 38½ inches, buy 42 inches of lining for each drapery length.



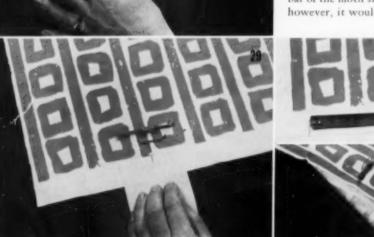
First, study the design:

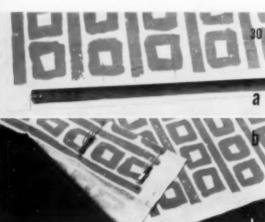
The fabric used in the following illustrations is an original design, a screen print in an all-over pattern with a 2½-inch repeat.

On a short window, where the lower edge of the drapery is conspicuous, the motif should be complete rather than cut. A hem is allowed in addition (figure 27). From where the lower edge of the drapery will be, measure and pin the distance to the top of the rod. For this window it is 37 inches (figure 28). Then place the fixture (figure 29) in the exact position the drapery will hang, allowing enough for the hook to fit over the rod. If you use crinoline, check its width. The top of the drapery usually will be 1½ inches above the rod, making the finished length of this drapery 38½ inches.

Also allow for the top hem—the width of the crinoline (which for a short drapery is 3 inches) and at least 1 inch turn-in, figures 30A and 30B.

Check at the window to be sure the cornice will cover the top hem. The finished drapery (figure 52) made according to the above measurements shows adjustments necessary to fit the design to the window. The drapery is an inch longer than necessary and the cross bar of the motif shows below the cornice. If the drapery were raised, however, it would show above the cornice.



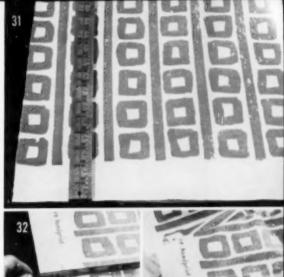


Now, find out how the design is printed. A yarn drawn part way across the width of this fabric shows the figures are not uniform; a ruler squared with the edge of the table shows the cross bar is nearly straight (figure 31). Variations occur in most printed fabrics. Screen prints vary less than roller prints where long lengths of cloth are apt to twist as they go through the rollers. Though these fabrics are not cut on the true grain, after laundering or dry cleaning they will hang as they did when you made them, because of resins used in manufacturing. Plan to cut this fabric with the design rather than on the true grain.

Check to be sure you have enough material to cut all the lengths if you place the design as you want it.

Cut one drapery length

Cut the first length as you planned above: Arrange a cross-bar parallel with the end of the cutting table, and a selvage edge with the long edge of the table. Or use a carpenter's square instead of a table to guide your cutting. Be sure to allow enough material for the top hem and placing the design. Cut across the end which will be near the top. Use the stiff rule and measure the exact length needed for one strip, including the bottom hem. Be careful not to pull or stretch the material. Cut across the width as you did for the upper end of this length. Use this first length, rather than the rule, to match the design and cut all other lengths.





Cut lining lengths

Draw a yarn across the width, or square the edges with the table and mark with tailor's chalk

Lay the material on the table. Measure on a fold, check in several places, and cut a length 3 inches longer than the length of the finished drapery. If you vary the hem widths, or want the lining longer so the drapery fabric will not show from the outside of the house, do not cut lining lengths until draperies are hemmed.

Prepare the materials

Complete the drapery for half a window at a time. Press out all creases and folds in both the outside and lining materials. If steam is necessary and the fabric is apt to waterspot, place a dry cloth over the fabric before you press.

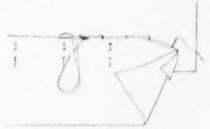
If only one width is needed at each side of the window, cut off or snip the selvages (the edges that are tightly woven and might pucker), or printing that will show. Diagonal snips may ravel less than right-angle cuts. One side of this fabric has printing which necessitates marking the border $1\frac{1}{2}$ inches from the design (figure 32A). The other side will be trimmed the same way. Cut as marked (figure 32B).

Join fabric widths

If more than one width is to be used at each side of the window, seam widths of fabric together.

First, check lining widths. The lining will be wide enough if it is as much as 2 inches narrower than the outside (see figure 45). If the lining is to come to the edge, figure 54, the lining should be at least as wide as the drapery.

Place the fabric on work surface, right side up. If the fabric has a



Slip-stitching lengths together



pattern, match one length with another. Fold under the edge of one piece at least ½ inch. Be sure to turn under any printing on the selvage. Lay this length on the other. Pin the two together, with pins at right angles to the seam. Slip-stitch the two lengths together.

Turn the fabric to the wrong side and machine-stitch the seam. Trim or snip edges, or trim the seams to ½ inch. Press the seams open and flat.

Pin plain fabrics in a seam on the wrong side, with pins at right angles to the seam. Stitch and press.

Join lining widths

Seam widths of lining together, if more than one is needed. Make the lining seams correspond in position to the fabric seams.

For two widths: With the right sides facing and together, pin a seam, with pins at right angles to the seam. Machine-stitch on the wrong side, making a seam ½ inch wide. Snip the selvages. Press the seams open and flat.

For more than two widths: Match the widths of the inner strips to the corresponding drapery widths so the lining seams will be next to the drapery seams. Stitch lining seams. Trim the seams to ½ inch. Press open and flat.

Hem the bottom of the drapery

Bring the ironing board close to your work space. Lay the drapery wrong side up, with as much of the lower edge on the board as its length allows and the remainder of the fabric on the work table.

Turn a fold to the wrong side which when pressed will be the lower edge of the drapery. Use a steel rule to measure, or follow the design, and pin the material to the board. Be sure the ends are even with the sides, the edge of the fold is straight on the board, and the material is taut but not stretched (figure 33). Work from each end to the center. Pin through the cloth into the board at frequent intervals. Insert the pins upright near the raw edge where they will not interfere with the iron when you press. Press the amount pinned. Repeat for the width of the drapery.

Measure the hem width and turn the raw edge under about ½ inch, or where the sewing will show least (figure 34). Press the hem.

Or, turn the ½-inch allowance first, and then the hem width, and press. As you free the cloth from the board, push the pin in the cloth to hold the hem while you sew (figure 35).

Sew by machine with a zigzag stitch, or by hand. By machine, loosen the tension by loosening the screw regulating the presser foot. Use 6 to 10 stitches to the inch. Fold the hem under so that you stitch just on the edge (figure 36A). Twist the material every fourth or fifth stitch to catch one stitch in the other part of the drapery (figure 36B).

By hand, sew with the needle at right angles to the hem. Make stitches about ½ inch apart (figure 37).

Hem the bottom of the lining

Lay the lining wrong side up on the board, as you did the drapery fabric.

Turn to the wrong side a fold which, when pressed, will be 3 inches wide. Pin and press as before (figure 38).

Fold this allowance in half to make a finished double hem 1½ inches wide (figure 39). With the machine set for about 12 stitches to the inch, machine-stitch the hem close to the edge.

Join outside edges of fabric and lining

Lay the fabric on the work surface, right side up. Arrange the edge that will be on the wall side and the lower hemmed edge in line with two edges of the work surface.

Lay the lining on the fabric wrong side up so that:

The right sides of the drapery fabric and lining face each other.

The stitching of the lining hem is directly over the sewing of the drapery hem, and the bottom edge of the lining is 3 inches above the bottom edge of the drapery. Or, if the drapery hem is less than $4\frac{1}{2}$ inches, the lining hem will be nearer the lower edge of the drapery.

If single widths are used, the outside edges of the two are together, figure 40. If more than one width is used, pin together the joining seams nearest the wall edge, so that one seam will correspond to the other and the outside edge of the lining will be 1 inch narrower than the fabric. If necessary, trim off the lining.

Pin the outside edges together, with pins at right angles to the seam

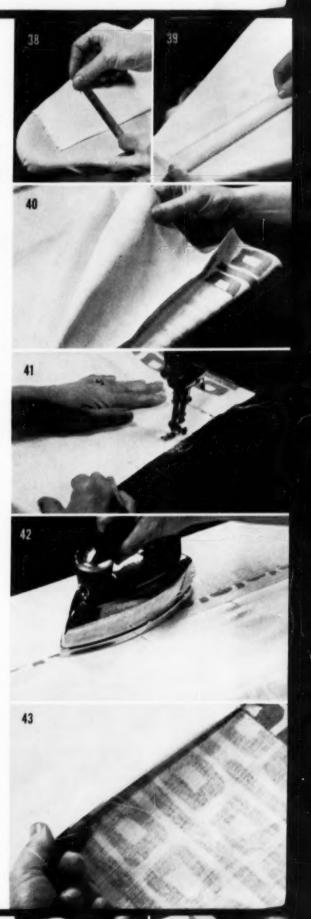
To machine-stitch, place the heavier drapery fabric underneath and the bulk of drapery to the left of the presser foot to help prevent wrinkling. Stitch a seam ½ inch wide, extending from about 4 inches from the top through the lining hem and back-stitched there (figure 41). Press both edges of the seam toward the lining.

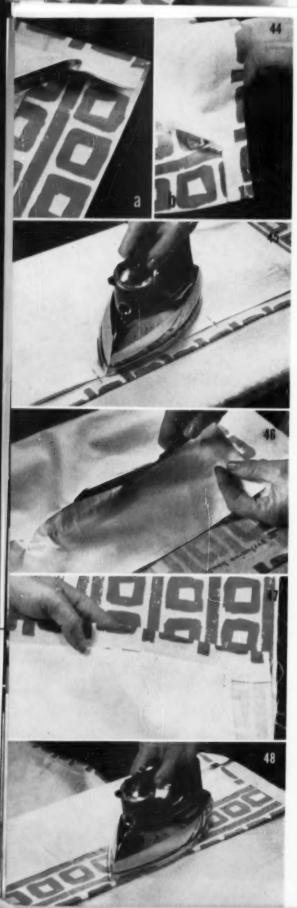
Arrange the lining so that 1 inch of the right side of the drapery fabric shows along the edge. Pin and press (figure 42).

Tack near stitched seam

About 1 inch in from the stitched seam, fold the lining back so that you can work on the inside of the drapery. Start about 8 inches below the top of the drapery and tack the lining to the drapery fabric at 6 to 10 inch intervals down to the machine-stitched hem.

Measure and mark with pins in the lining where the stitches are to be. With a long double thread, take a small stitch in the lining. Next pick up a yarn in the drapery. Then go back and take another small stitch in the lining, around the first stitch to help anchor it. Leave about ½ inch of thread between the lining and the outside (figure 43).





Hand-sew lower corner of drapery

Turn the lining back again so that the wrong side of the lining and drapery are together. At the side seam, under the lining hem, snip the drapery fabric on the bias (figure 44A).

Turn under the raw edge of the drapery fold. With a slip stitch, hand-sew a hem which when finished will be 1 inch wide. See figure 44B.

Tack lining to drapery

Keep the drapery squared with the work surface. Fold the lining back halfway between the sides or between the stitched edge and the next joining seam. To be sure that this lengthwise fold is on the straight grain, arrange the folded-back part of the lining even with the under part at both top and bottom edges. To check the grain, measure in several places from the fold to the outer edge of the drapery.

Tack as before, leaving about 1 inch of thread between the fabric and the lining. For wide material, you only need to tack twice.

If a joining seam or seams have been made, arrange lining and tack as before, at seams and between.

Hand-sew inside edge of lining to drapery

From the right side of the lining, pin at the last tacking to hold the lining in place. At the inside edge of the drapery, turn a fold of the drapery fabric, 1½ inches wide, to the wrong side and press. Or turn a width to make the design where you wish.

Smooth and turn the lining under so that one inch of the drapery fabric will show, as on the other side. Pin and press (figure 45). Measure ½ inch for a seam allowance. Check in several places, then draw a yarn and cut off the extra lining width (figure 46).

With a slip stitch, hand-sew the lining to the drapery. Catch most of the stitches through one thickness of the drapery fabric only. About every 6 inches, catch through to the outside. The stitches through the double thickness serve as tacking stitches and keep the edge from rolling (figure 47).

Snip and hem the lower corner as before.

Fold top edge

Place the drapery wrong side up on the table. Measure up from the finished lower edge the length the finished drapery is to be and place a pin. Measure in several places.

At these pins, which mark the upper edge of the drapery, turn a fold of drapery fabric and lining together to the wrong side and press (figure 48).

Trim off the lining just below this fold-line (figure 49).

Cut a piece of crinoline about 1/4 inch shorter than the width of the finished drapery. Fit the crinoline under the side folds of fabric and up as far as the cut edge of the lining (figure 50). Turn all excess fabric up under the lower edge of crinoline, at least 1 inch to help hold it in place. Pin and press.

Make pleats

Pleats are used to regulate fullness under the cornice board, although these draperies are not to be drawn. Their depth was determined by the motif. In figure 51, the arrangement at the right breaks the design; the one at the left features the motif and emphasizes horizontal lines.

Pleats were not measured, as directed on page 12. Instead, the loops were pinned with the design, stitched, and then pressed flat. Finished width of the drapery is 47 inches; 8 pleats make the width 22 inches to fit under the cornice and to the beginning of the glass (figure 52).

Fasten fixtures

Pin in hooks at the height planned (see figure 29). Heavy-duty hooks, without the heading shank, are less expensive and would be strong enough for this drapery. Use one hook back of each pleat and one at each end. If draperies are heavy and may sag, use a hook between pleats.

Fasten weights

Use 1-inch round lead weights covered with the lining fabric, one near each outer edge, under the lining hem (figure 58).

For longer, heavier draperies, use one weight opposite each fixture, or use large size pin-on weights, one near each outer edge under the lining hem (figure 53).

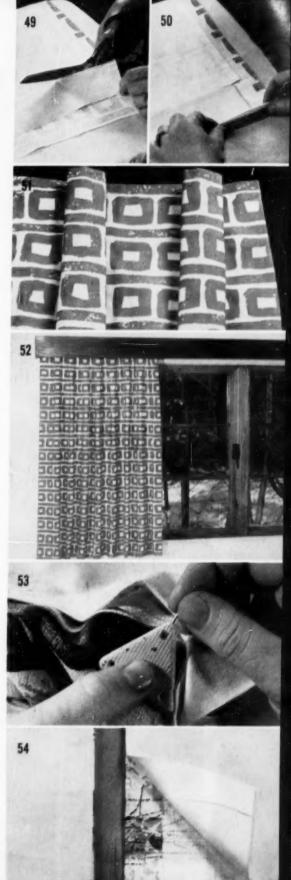
Hang the drapery

Fasten the hooks to the rod, adjusting them as necessary to make the drapery hang evenly. The finished drapery is shown in figure 52.

Other methods

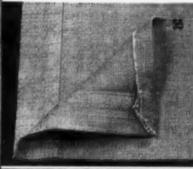
Lining to edge of drapery

If the design of fabric on side-edge hems is conspicuous from the outside, the lining may be made to cover, figure 54. Turn and press a 1½-inch-wide fold in the lining. Turn and press a 1½-inch-wide fold in the drapery fabric. Pin and stitch the two together; be sure the lining does not extend beyond the edge of the drapery. Stitching shows on the right side.



HOW TO MAKE UNLINED DRAPERIES

Draperies may be left unlined if the material hangs well and the fabric does not need to be protected from sun fading. Install the rod, and measure, cut, and prepare the fabric as previously directed. Widths may be joined, if more than one is needed, as for lined draperies, page 19. If seams are conspicuous, lengths may be tacked together after panels are completed, figure 21, page 15.

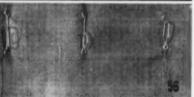


Hem the sides

First measure and press a ½-inch turn to the wrong side. Then measure and press a hem, 1½ to 2 inches wide, depending on the width and weight of the material. Stitch.



Press a ½-inch fold. Then press and stitch a 4½-inch hem (figure 55). A wider hem or a double hem may be used if desired for weight or shrinkage allowance.



Hem the top

If heading fixtures and no crinoline are used, press and stitch a top hem. Use a 1/2-inch turn-in and a 31/2-inch hem.

If crinoline is used, turn a hem as for lined draperies, with 1 inch turned under the crinoline and a finished hem 3 or 4 inches deep. Stitch the hem.



Fasten fixtures

At the top: Draperies may have soft, informal folds with heading fixtures, spaced 4 to 5 inches apart across the top hem, instead of the more formal French pleats. The fixtures may be hooks that pin in or heading rings or hooks that are sewed on (figure 56). If a ring or pin only is used, without the metal support, the draperies should have crinoline in the top hem so that it will stay up and not droop.

At the outside edge: Fasten the drapery so that it will not draw away from the wall: Sew a ring to the upper corner of the drapery and fasten it in a cup hook screwed between the wooden casing and the wall. Near the bottom of the drapery, use another cup hook and ring (figure 57).



Fasten weights

Sew one weight to the top of the lower hem, directly in line with each fixture on he top hem.

Cover weights as shown in figure 58. For a 1-inch round weight, cut a 2-inch square of cloth. Fold twice and trim the corners to make a circle. Turn under the raw edge, sew with a double thread, insert the weight in the pocket, pull the thread, and sew across several times to make the cover fit snugly. Fasten to the top of the lower hem, with the rough side underneath since there is no lining to cover the weights. For fastening, use 5 or 6 buttonhole stitches along the top edge of the weight.